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**Bulerias**—Flamenco Spanish dance with heel work.
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1. What cooperative ballet group lives and works in Newfane, Vt. and is kept busy during the Xmas season making gifts in its crafts workshop?
2. What Balinese dancer who has been traveling in this country with her company is now planning to return to her home in the Netherland East Indies but may be prevented from doing so by the war?
3. *Gaite Parisienne* is a ballet not only seen in the Monte Carlo Ballet Russe but also in what popular ice show?
4. Walter Terry, dance critic of the New York *Herald-Tribune*, has just brought out what new book?
5. What venerable American dancer, for many years resident in England and now back in California, lost the memorabilia of a crowded dance lifetime in the bombing of her English home?
6. What American dancer, who is noted for her Spanish dancing, lost a famous library of dance books in her Paris home, during the Nazi occupation thereof?
7. Which pupil and devotee of the many Isadora Duncan had during her lifetime, was the most loyal to her during her last years?
8. What folk dance of the Guatemalan people most nearly approaches a ballet or dance drama?
9. When did the waltz make its debut in ballet?
10. What was the first waltz to become notable in ballet repertoire, and by whom was it danced?
11. The life of what Italian adventurer of the fifteenth century is the basis for a children's pantomime and ballet produced by the Junior Programme's, Inc.?
12. The life of what American hero and adventurer of pioneer days is the basis for a children's pantomime and ballet produced and danced by Edwin Strawbridge?
13. The Children's Ballet Company is a new venture fostered by what American dancer?
14. *Ice-Capades of* 1943 is already under way and under whose direction?
15. What dance impresario was an officer in the Don Cossack regiment of the Tsar's army during the first world war?
16. What flamenco gypsy dancer will appear


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17. Who is the new feminine half of the ballroom team, the De Marcos?
18. The D.M.A. vice-president, Larue Hope is related to what prominent figure in radio and the movies?
19. The Dance Players, a new ballet company with an all-American personnel, is fostered and directed by what American dancer, formerly with the American Ballet and the Ballet Theatre?
20. What well-known dance photographer has been honored by PM, a metropolitan newspaper, for his work in photography?

## • PRO *and* CON . . .

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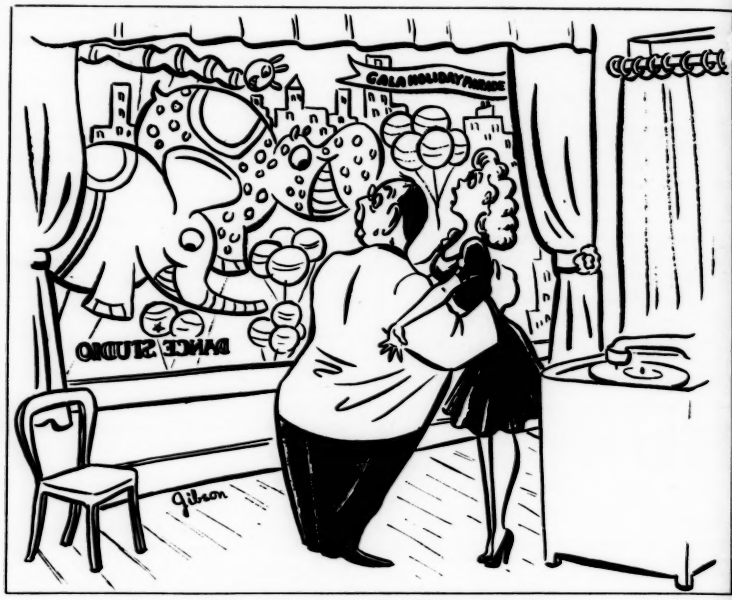


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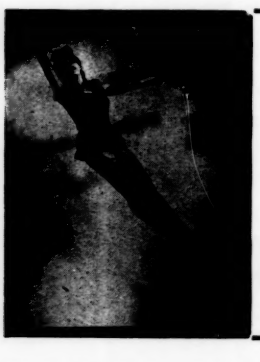

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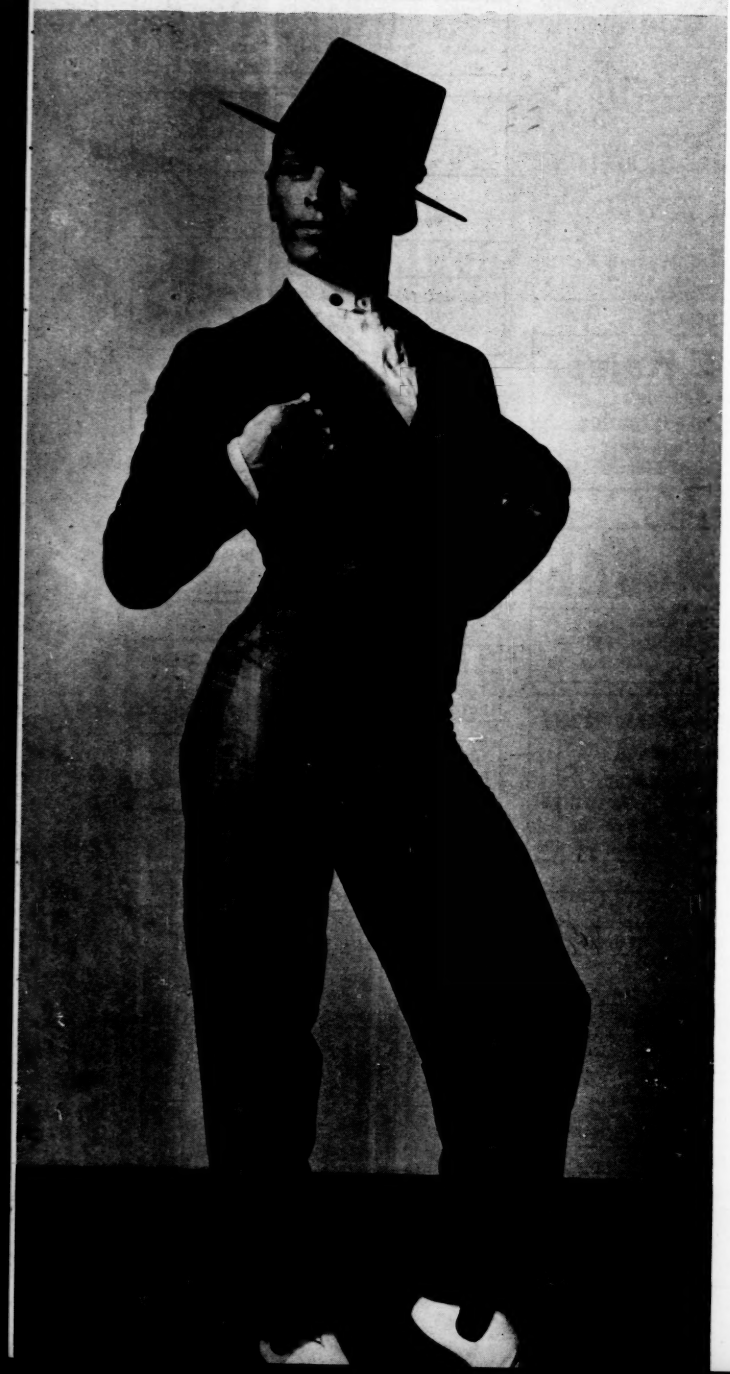

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1942

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*On the Cover—*

BETTY BRUCE, nimble tapsterette, who is brightening the current Broadway scene with her role in High Kickers

*Photo: Apeda*

*To the left—*

ARTHUR MAHONEY, Celtic-American exponent of the Spanish dance, as he appeared in concert at the Brooklyn Academy, dancing the Farucca

*Photo: Wide World*

★

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# Summing Up

by

**RUTH ELEANOR HOWARD**

On every side, these days, we are being told that we must soon learn that life is real, life is earnest. Leaders in every field are warning us that only through the hardships which we must endure in the near and lengthening future can the best of our civilization survive. And now, on every side, we begin to hear the bewildered cries of fear that "the art will die down and take years to revive if dancers are forced into other lines of work." . . .

●

First of all, it must be recognized that, trite as it is to say it, times have changed and nowhere will that change be more apparent than in the dance field. In the first place we will probably never again have the incredibly poor grade of public performances engendered by the lax methods of the WPA era. Now, when every citizen is going to be called upon to *really* serve his country in some useful way a great desire coupled with mediocre ability will not be sufficient reason for letting him spend his days gamboling around a stage. But this does not mean that the dance is going to be killed off for lack of recruits . . . instead it means that by virtue of the rule that each one serves where he can be most useful, only the *best* dancers will remain to dance.

●

And this is as it should be . . . for just as periodical pruning makes a tree grow strong, the pruning away of parasites in any art will make the artists stand out more brilliantly.

●

A government at war is as much concerned with the morale of the people as with production. And since the dance is now an integral part of American life, we will not be deprived of dance events to enjoy . . . but they will almost inevitably be fewer and of higher calibre. The public itself will demand this even if the energy of the weaklings were not diverted into other and more productive channels . . . for in contrast to the public of our recent past, with time and money to dawdle, the new public will not have an excess of either and will exercise discrimination in spending both its time and money where the most return is promised. That, in itself, automatically eliminates the mediocre.

●

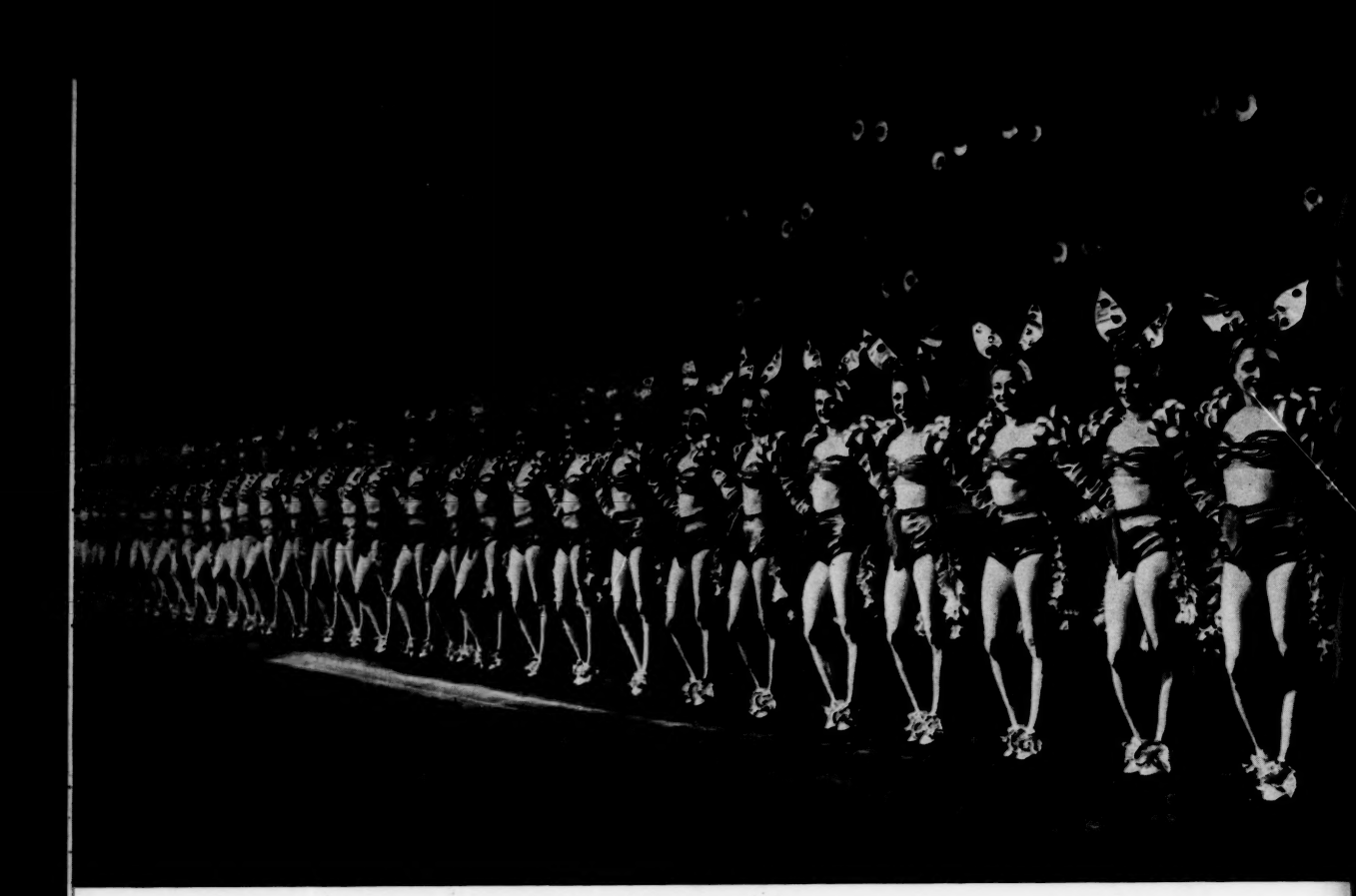
So, while the American way of living is becoming even more precious through our having to fight and endure hardships for it, the dance will also profit by the baptism of fire.

The AMERICAN DANCER is proud to announce that Alvin W. Wright, for some time past Business and Advertising Manager of the magazine, has joined the American Field Service and will have sailed for Egypt and the Libyan Front by the time this reaches publication.

Despite the inconvenience Mr. Wright's departure will, of necessity, cause, we feel that he is doing a fine thing. America is at war and every man is needed. The inconvenience caused by the departure of Mr. Wright is perhaps considerable, but in the last analysis it is as nothing compared to the complete dislocations that are taking place in some other businesses because of the war effort. We are glad to make our small contribution and wish him the best of luck and a total immunity from enemy bombs, shells, and all varieties of bullets and other unpleasant gifts from Hitler.

Mr. S. Russell Tedford, formerly Advertising Manager of *Dance Magazine*, will succeed Mr. Wright as Business and Advertising Manager of the AMERICAN DANCER. Mr. Tedford is an extremely capable man, and our sorrow at losing Mr. Wright to General Auchinleck is in large measure alleviated by the acquisition of the services of Mr. Tedford.

We solemnly pledge that we will print any and all of the great number of pictures of Egyptian Dancing Girls which Mr. Wright says he will send us.



*The Russell Markert Rockettes—on Stage*

# A Thumbnail Sketch of Russell Markert

## by LEONARD WARE

WHOEVER writes even a brief history of dancing in America or attempts recounting the story of the American theater itself will have to enquire into the history of that internationally famous, unique troupe of precisionists, the Radio City Music Hall Rockettes. Why are they? How did they originate? And what has made them the most popular terpsichorean troupe of the modern American stage?

To all three of these questions the answer is Russell Markert.

Meet him in his cheery, busy office backstage at the huge Music Hall. See him entertaining groups of friends in his lovely beach home far out on the dunes of Long Island or in his attractive apartment on Riverside Drive. Watch him as he rehearses his Rockette troupe in a great rehearsal hall high atop the Radio City playhouse. Or listen to him as he works with the vast company of Music Hall stage artists and technicians when he produces an entire Music Hall footlight spectacle.

That should explain a lot about the Rockettes and about Markert himself. How Markert took to dancing and climbed to his present position in the theater is an interesting story.

An energetic young man, born in New Jersey, Markert liked to fancy himself as growing to be a great financier. After courses in finance at Columbia University, he found himself a spot in Wall Street, where he did rather well.

Then came America's entrance into World War One, and the future Rockette director joined the U. S. Army and went to France. Military action agreed too well with him, he says, and following the Armistice he decided he was overweight. Army rations and life had been too kind to his waistline, he thought.

So he went on a diet. But that didn't work fast enough for him and he turned to a New York dancing and acrobatic school to slenderize.

Markert had always loved to dance. As a boy he ever was putting on little theatricals, conscripting his sister for service as a ballet dancer in newspaper skirts, or getting her to whistle accompaniments for his own soft shoe efforts. He therefore took to the work at the school like the proverbial duck to water.

One morning another chap in the same class at the school mentioned that he'd heard Earl Carroll was looking for chorus men to dance in one of his "Vanities" on Broadway. The pay, it seemed was $45 a week. $45 a week looked

good to an ex-soldier fresh from war in France, particularly one who loved to dance, so young Markert applied for a job. He got it, and liked it so well that he danced in the show both in New York and on tour.

After that Carroll, who knew talent when he saw it, made him assistant dance director.

The new career began in earnest now. Finance forgotten, Markert then staged the dances for the "Greenwich Village Follies"; "Rain or Shine"; "Animal Crackers," the Marx Brothers shows; "Just A Minute"; the George White "Scandals of 1928," and "Americana."

By now the dance director had gained considerable reputation. News of the clever originality and liveliness of his dances had gotten around, and the late Samuel L. Rothafel asked about the dance director's novel American Rockets, a troupe of sixteen which Markert had organized in 1925.

This group of highly trained dancing girls had been meeting with huge success.

Word spread around Broadway they were a new sensation, so the producer wanted to see Markert about them.

The rest is history. Now at the Music Hall, the famous troupe, enlarged to thirty-six and called Rockettes, have become a household topic the nation over. Under Markert's direction, with Gene Snyder as co-director, the girls have danced four and five times daily on the Music Hall's great stage ever since the great theater opened in 1932, appearing before six million people a year.

Only once did the Rockettes leave the Music Hall. That was in 1937, when W. G. Van Schmus, the theater's managing director, was invited by the French Republic to send them, as the nation's guests, to participate for one night in the Paris Exposition's International Dance Festival. So to France again, where he had been a soldier, Markert took his dancers for a triumph that won them the Festival's Grand Prix, and still further fame.

In 1934, to his Rockette duties, was added the position of one of the Music Hall producers of stage spectacles, and he has carried on this work with outstanding success ever since, the while retaining his post as director of the Rockettes, devising and rehearsing Rockette dances.

*Russell Markert and Nat Karson, designer, discuss a sketch for a new show.*

*The Rockettes—at the bar*

In addition to his work at the Music Hall he went briefly to Hollywood just after the talkies came in, to stage dances for Paul Whiteman's picture, "The King of Jazz." He also has done dances for Constance Bennett's film "Moulin Rouge," and for another of George White's "Scandals" on Broadway. Moreover, more recently he has staged a revue for a popular supper club in New York and directed the skating numbers for the "Ice-Capades," an ice revue which toured the United States.

Personally, and aside from the obvious facts that he is ever active and brilliantly inventive in his profession, Markert is a winningly friendly man with an ever-ready sense of humor. He is one of the most smartly dressed men in show business, sports a trim little moustache and has sandy hair.

At home with his mother and that sister who used to help him play theater when a child, he loves to entertain, informally and for fun. And when he isn't there or at his beach home, he's usually seeing shows.

He represents, says he, a complete negation of the fact that a child's environment and training must determine the nature of his adult life. His parents and ancestors never had anything to do with the theater, and neither had they ever thought would he. In fact, the most astute child guidance expert, he claims, could not have predicted his stage career.

Yet stage career it is, and an outstandingly brilliant one, much to the satisfaction of the Music Hall patrons who have come from all over the world to see the Rockettes and the huge stage shows of his creation.

# Albun
# from the Page

*This has been a Page-Stone season with a vengeance. Af*
*absence of five seasons, Ruth Page and Bentley Stone, her p*
*reappear in New York, without an ensemble, however, and*
*two whirlwind appearances at the Rainbow Room and in*
*joint concert at the Guild Theatre.*

DELICIOUS DELUSION

JULIETTE

ZEPHYR and FLORA

EL CABALLERO

# Leaves Stone Ballet

*JULIETTE*

*PAVANE*

*EXPANDING UNIVERSE*

*CATARINA*
*or*
*DAUGHTER of the*
*BANDIT*

*Ray Bolger and June Havoc cutting a rug in the new R.K.O. release "Four Jacks and a Jill."*

# Via the Grape Vine

## By Veritas

When the Nazis were only *fifteen* miles from Moscow (and they were, four or five weeks ago), the season of ballet at the Bolshoi opened with an air of disdain of the wolves on the outskirts of the city. The Muscovite citizenry, when not occupied with other employment or the defense of the city, hied themselves with their usual enthusiasm to see the opening ballet performances of the season, Nazis or no Nazies. If this points out anything at all, it should point a lesson to the deplorable defeatist attitude noticeable among dancers here in America who, with long faces, are wailing that they may as well bury their slippers in the backyard, and that the dance in America may as well go the way of automobile tires for the duration. If ever cultural standards needed fighting for, the time is now. American dancers, who among you will be our standard bearers? Champions of the dance, come forward now, and show your colors.

●

Unless something is done quickly, New York will be ballet companyless for several dreary months, as the Monte Carlo Ballet Russe is away, and the Ballet Theatre is going away, and even the Original Ballet Russe has stirred its stumps, and may be going away too. Since a week before Christmas, when Col. de Basil announced that they were leaving for Mexico at once, the company has been straddling the Penn Terminal and its living quarters, one eye cast longingly towards the border, and some inexplicable force holding it back by the hand. At the time of writing, it is still on the verge of either going or staying—in its customary march-hare manner. The topography of the Original Ballet Russe is again altered, as per our expectations. Leon Danielian and Katya Sergava, who joined the company in August, have changed their minds and departed. Both have decided to devote themselves to concert for the immediate future. Nina Strogonova and Vladimir Doukodovsky have joined them, after quite a recess from ballet activity, having last been seen with the Ballet Theatre, nearly a year ago. . . . Mia Slavenska, who has been shilly-shallying, or if you like, dilly-dallying, joins the company in Mexico.

●

The one important *premier* expected by the New York ballet public from the Ballet Theatre was quite invisible. We refer to Antony Tudor's new work, *Pillar of Fire,* to the music of Arnold Schoenberg's *Verklaerte Nacht.* A first rate work of a first rate choreographer is not given a showing, while half ripe and over ripe works like *Slavonika* and *Beloved* were. Odd. Very odd.

●

The third mounting of *Goyescas,* promised by the Ballet Theatre this season, was not forthcoming because of the illness of its choreographer, the Spanish dancer, Argentinita. . . . Paul Petroff, who, despite the Slavic name is Danish, tells us that he has not heard one word from his parents in Denmark for nearly a year. Nina Strogonova, also Danish, tells the same story about her people there. . . . Carmalita Maracci didn't give that concert at the Y.M.H.A. as per her seasonal custom, because that villain, the Railway Express, did not deliver her costumes until two days after the concert was scheduled. The affair was postponed to the 28th of December, and several hundred people in the lobby, with woe written all over their faces, took to the nearest bar to drown their sorrows. Carmalita had herself just barely come to town a few hours previous to recital time, in a station wagon, exactly as if she were only some little, unknown

*Edwin Strawbridge as Daniel Boone in the ballet of that name given by him at Carnegie Hall.*

dancer, instead of being the dancer she is, known in both hemispheres as a superlative artiste. . . . Lila Zalipskaya, who has exited from the Original Ballet Russe, makes tracks for Montreal with a small company of her own, a miniature Russian Ballet, which includes Hercelia Danielian, Elizabeth Townsend, Mary Theresa Gushust and Oleg Dunaeff. They opened on Christmas day at the *Samovar*. . . . Carmen Amaya is really off to Hollywood this time, swatched in six hundred Katherine Kuhn gowns and furs, and in her wake, the entire Amaya tribe. She starts work on *Panama Hattie* in February, dancing in it with her father Jose, her sisters Antonia and Leonor, her brother Paco, and her cousin and sweetheart, Savicas.

●

Up Bobs Eugene Loring, this time as the general director and choreographer of the newly formed Dance Players, Inc. Gene Loring is the lad that never stays submerged for long. His ballet career has brought him from the American Ballet to the Ballet Caravan to the Ballet Theatre, where he was regisseur of the American Wing last season, to a brief interlude with Broadway and William Saroyan's *Beautiful People*, in which he covered his sandy head with greater glory as the adolescent lad of the play. Together with Winthrop B. Palmer, president of the new organization, he announces that Dance Players, Inc., has been formed for the purpose of sponsoring the American dance theatre by uniting the talents of outstanding contemporary musicians, writers, and painters, as well as dancers. The company, which will consist of sixteen dancers, went into rehearsal this month, and will go on tour presently before opening on Broadway in April. Lew Christiansen, formerly with the American Ballet, and Janet Reed, borrowed from the San Francisco ballet, are among the leading dancers. Among the works which Mr. Loring will produce for the first season are: *Prairie*, suggested by Carl Sundburg's poem, music by Norman Dello Joio, decor by John Stuart Curry. *Harlequin for President*, a satire on American elections, with music by Scarlatti, and decor by Keith Martin. *Hobo of the Hills*, based on the animal legends of the southwest, with music by Norman Dello Joio, decor by George Bockman of the faculty of Adelphi College, and libretto by Eugene Loring. *The Man from Midian*, based on a poem by Winthrop Palmer, with music by Darius Milhaud. *The Great American Goof*, with libretto by William Saroyan, music by Henry Brant, and decor by Reginald Marsh. *The Invisible Wife*, libretto by Winthrop Palmer and Waldo Peirce, based on a New England legend, with music by Benjamin Britten and decor by Mr. Peirce. . . . In spite of some fretful rumors that the Dance Players will be still-born because of the war, which Messrs. Boosey and Hawkes, the managers, laugh down, rehearsals continue apace.

●

Extra! Jooss Ballet goes up in smoke! But, we hope, not for long. After a seven week season in New York, in competition with the Monte Carlo Ballet Russe which was playing only a block away, the company was laid off for a week, with pay, or such was the announcement by the All Arts Productions, Inc., under the direction of Rambout Van Reemsdyke. After the week, Mr. Van Reemsdyke, without paying the salaries and other obligations due the company, stated that the A. A. P. Inc. could not meet its financial obligations and could not fulfill its contract with the company, which contract provided, among other things, an extended tour of the country. As a consequence of this, the direction of the Jooss Ballet publicly declares that no connection exists any more between A. A. P. Inc. and the Ballet Jooss. What really concerns us most is that the youngsters in the ranks are left without a contract to stand on, and

*A cockfight, danced by Valya Valentinoff and Ivan Kirov in "Sons o' Fun," with Carmen Miranda refereeing.*

will swell the already swelled ranks of ballet unemployed. We don't know what Washington would do about such an affair, but the paternal Russian and English governments would soon put this group to work entertaining its armed forces in camps, and at the front, which makes a lot more sense than having them knock about looking for work as shipping clerks or factory hands, for which work they are not trained or suited.

●

Joseph Levinoff has temporarily abandoned the stage for an adventure he finds more exciting and desirable. He recently resigned from the Metropolitan Opera ballet, after a season there as a soloist, to pursue his plans to form the Children's Ballet Company, a plan which is now a fact. The first preview performance of this unusual children's company was held in Carnegie Hall on December 28, and shows reason enough why Mr. Levinoff should devote all his energies to such a project rather than pursue his career as a professional dancer. However, we cannot believe in view of the knowledge of his past achievements in ballet, both here in America and in Europe, that he will completely abandon the stage. However. this project presages a new phase in his career, and it will be watched by us with great interest.

●

Perhaps *Ballerina*, the Lady Eleanor Smith novel based on the life of Pavlova, took *too* long in the movie making, if the version we saw entitled *The Men in Her Life* is any indication. It has been one year in the making, and the finished product is quite addled. The layman will look at

(*Continued on page* 22)

*Carmalita Maracci in "Another Goyescas," seen twice in concert in New York during December.*

*Irina Baronova in the ballet "Slavonika" created for the Ballet Theatre by Vania Psota.*

# DANCE EVENTS

## *Reviewed by*
## ALBERTINA VITAK

**BALLET THEATRE,** *Forty-Fourth Street Theatre, November* 21.

*Slavonika* boasts of some really handsome costumes (Alvin Colt) all spicy red and lacey, and worn with quaint shoes, Dvorak's music, and gay, colorful renditions of the folk dances of Czechoslovakia. The slight story concerns Spring and young love. But in spite of all this, on the occasion of its U. S. premiere it was not all it should have been, although it is certain, with considerable tightening, to be a popular work. The leading dancers were Irina Baronova, Lucia Chase, George Skibine and Borislav Runanine, with some very good dancing also by Yura Lazovsky, Ian Gibson and Nicolas Orloff. A Czech, Vania Psota, is the choreographer (formerly with the Original Ballet Russe) and is also regiseur general for this company. He is a gifted character dancer and mime besides, and it would be a good thing to see him in some of the comedy roles of the repertoire.

Anton Dolin's *Pas de Quatre* is one of the company's loveliest classical works. Its quality of gentle satire revealed through the excellent variations and above all with Markova as Taglioni (I swear she *is* Taglioni!) is a real achievement of theatre ballet.

*Capriccioso* was frequently danced with Alicia Markova in the leading feminine role. She does it well but this coy type is not her best style, whereas more and more Dolin seems to be liked best in exactly this style, i.e., classical variations danced with a bit of humor on the side. His antics in *Bluebird* have even more than a bit and are delightfully entertaining.

*Peter and the Wolf* doesn't have enough action and depends too much on the music, although what action it has is amusing. Nora Kaye as the *Bird* has a fine opportunity to show her precisely controlled, brittle style technique.

The first *Giselle* of the season was a memorable one. This is, of course, Markova's finest role. In the moving second act, she literally floats through the scene. The several figures wherein she was lifted into the air without any preparations she executed so effectively the audience just gasped. In fact every one in the cast danced brilliantly. The Queen of the Willis was danced with majesty by Nora Kaye, who, with every new role brings new and greater glory upon herself. The two soloists, Jean Hunt and Virginia Wilcox, were skillful and finished dancers. Special comment is for Dolin who danced with an admirable new restraint that his interpretation formerly lacked and that enabled his fine dramatic feeling to really register. However, I *still* hope he will eliminate just a few falls from his role. Yet what a showman, this Dolin.

The new version of *Princess Aurora* is an exciting display of technical virtuosity. It has some very interesting choreography selected by Dolin from Acts I and III of *Sleeping Beauty*, several authentic Petipa dances never before seen in America, and retains only the best features of the familiar *Aurora's Wedding*. The costumes are stunning and each of the solos for the six fairies is more smartly sparkling than the next, not to forget that lots of the credit must go to the first rate performances tendered by the Misses Conrad, Chase, Hightower, Osato, Kaye and Lyon. Baronova achieved a triumph in a most difficult adagio with four partners consisting mainly of various pirouettes. She always looks lovely and is radiant when her face is immobile or when she smiles, but she has of late fallen into a deplorable habit of a sort of super defiant sneer which doesn't go down too well. Woe be to the partner who lets her slip!—at least, that is the unpleasant impression one receives. She seems to be trying too desperately hard to put on a "show." This is all a pity as I well remember, with great pleasure, the sensitive young Baronova of a few years ago.

It fell to the happy lot of Ian Gibson as the *Bluebird* to stop the show even though he was dancing with Karen Conrad, who is a bit of a show stopper herself. His easy elevation, slow and *multiple* pirouettes and clean beats with the audience every time. All in all, the company is strongest on the distaff side as this new *Aurora* proves with each of the seven fairies a finished ballerina. I cannot refrain from commenting on Karen Conrad's improvement. She has now much more personal style

without sacrificing a whit of her crystal clear directness that, I believe, is the real cause of her success always, taking cognizance of her powerful technical ability. Of the ladies, she and Nora Kaye are developing most brilliantly.

A note to several of the ballerinas: Could they possibly "break in" their toe shoes so that they don't sound like little hammers with every step? It is extremely disconcerting and mars any effect of lightness. Markova never makes a sound but we won't mention any other names.

There was considerable rearrangement and shuffling of programs but the company had more than its just share of vicissitudes of illness, several important members detained in Mexico, etc. A scheduled new *Goyescas* never was shown.

●

RUTH ST. DENIS, *Carnegie Chamber Music Hall, December 6.*

One of the most interesting, if not the most amazing performances I have ever seen was this one by Ruth St. Denis, aptly and appropriately called "America's First Lady of the Dance." She is rightly named "first lady" as she was one of the few real pioneers of dancing in this country. Her imagination opened up whole new worlds in the dance art. Of course, great changes have taken place since the original presentation of these few dances, *Radha, Incense,* and *The Cobra,* at the Hudson Theatre in 1906 (plus a few dances created in 1907) yet they have worn extremely well. They are nothing sensational or new to us now, but what excitement they must have caused years ago! They launched Ruth St. Denis upon one of the most colorful careers the world of dance has ever known.

Rarely will one see a debut program repeated 35 years later and find the artist still with so much to offer. That is the amazing thing Ruth St. Denis has done, and done with much grace and theatrical glamour. The historical interest in this performance alone is worth going far to see. There were many heads of white hair in the audience and it is reasonable to assume that most of them were reliving an event that took place half a life time ago. And I am certain they were not disappointed in so doing.

●

ARTHUR MAHONEY *and Company. . . . Brooklyn Academy of Music,* December 13.

The fair haired and freckled Arthur Mahoney again demonstrated that he can thumb his Gaelic nose with righteous impunity at the darker Iberian in a programme which, while it was excellent fare for a Spanish dance and song recital, threw off sparks chiefly because of his presence there. At one point, in a tradition *Jota* of Aragon, he stopped long enough to regale us with an interval of song, in a small, shy voice, but delightful manner. His song was sung and his dance was danced to his partner, Thalia Mara, an attractive and effective Spanish dancer. Both were accompanied in several numbers by another pair, of true Spanish extraction, Nina and Zabal, known for many years in the theatre and Spanish circles in New York. Nina and Zabal, although wearing about them an intangible air of the cabaret, were not lacking in *sal,* the ingredient so necessary for this kind of performance. Mahoney and Mara, having a greater range of expression, were finer performers and were proud gypsies, paisanos, etc. Something does bother us at times when viewing a Spanish dance recital and that is the troublesome thought: why *are* the men so superior to the women? We saw nothing here to upset this notion.

The costumes of this company were most attractive and varied, and gave the really captivating *bolero* and *jota, gave* everything from the salida to the final *Cuadro Flamenco* a flavor the keener for their being so colorfully in evidence.

Also on the programme were two distinguished musicians, Jeronimo Villarino, guitarist, whose name has become so familiar to music lovers in New York, and Emilio de Torre, pianist, less well known, but none the less distinguished, having at one time been the conductor of the Madrid Symphony orchestra. Dancers and musicians were also accompanied by a contralto, Juanita Morano, who sang a series of folk and traditional airs of the Spanish people with feeling and color. Her costume, for some reason inexplicable to us, suggested Czechoslovakia rather than Spain. This programme was sponsored by the Brooklyn Institute of Arts and Sciences and was the second in a series of concerts for young people. The house was sold out to a large assembly of enthusiastic and conversational kiddies (and adults too, by the way) from four upwards. We kiddies behaved ourselves splendidly and loved the show.

H. D.

●

HEBRAICA. . . . *Coffee Concert No. 5, Museum of Modern Art,* December 3.

*Hebraica* was a disappointing affair. Perhaps this title suggested too much the powerful qualities of an old and enduring race and culture. It fell down sadly perhaps not because its exponents were faulty, but perhaps because its scope was so minute, a drop in the ocean of Hebraic and Yiddish song and vivid, powerful dances.

The Uri Taimen group, scheduled to appear, was definitely invisible. The principle dancer was Noami Aleh-Leaf, who has at least her beauty to recommend her. She appeared in four Yemenite dances, all monotonously similar and were it not that her miming gave a meaning to her work, these dances should have been quite dry and far below concert level. The Yemenite costumes were interesting and she was assisted by a talented singer, one Shlomo Gamliel. Another singer Sarah Gorby, did more than justice to the programme, singing a group of Sephardic and Chassidic songs which went down better than other items on the programme. It is regrettable that Noami Aleh-Leaf, whom we recall as a young choreographer and dancer of marked talent, has allowed herself to be seen in dances which are not up to her former standard.

Credit for lighting and decor must go to Loren MacIver, and this concert. as others in this series, was arranged by Miss Louise Crane. The production was managed by Gertrude Flynn, and the assisting clarinetist and pianist were, respectively, Aaron Gorodner and Otto Gruenbaum, both of whom gave splendid performances.

H. D.

●

ANTILLIANA, *Museum of Modern Art, November 19.*

An evening of West Indian folk lore embracing highly exciting songs and dances was the subject of the third in a series of Coffee Concerts (so called because a minute cup of black coffee and a microscopic pastry is obtainable by ticket holders during the intermission) which was held in the auditorium of the Museum of Modern Art. The cast, composed of Belle Rosette, the Haitian Rada Group, and Gerald Clarke's Calypso orchestra, was a variety of shades of black, all superb performers of this specialized folk art, whether exuding a cabaret species of glamour, as did Belle Rosette, or a nonchalance which was hilarious to watch in some instances among members of the group. To see a performer in the grip of voodoo frenzy in one instant, and in another moment rise indifferently from the floor and amble carelessly offstage is a new and comic experience and perhaps took a little o: the edge of excitement for us. The obvious and quite charming indifference displayed by the group members toward the audience did not prevent them from having a roaring good evening. Their spirit and execution of the elementary choreography and the exciting island songs were not lacking. If one came there to be shocked by unspeakable exhibitions of voodoo rites, one was to regret the expectation. Although far from being as fright-commanding as true voodoo rites unseen by strangers' eyes, the imitation of them in two numbers called *Yanvaloo Dance* and *Shango* were sufficiently real to feed an audience avid of and longing for new sensations. The ethnographic father of these dance forms is, of course, Africa. In these island variations the superficial differences such as clothes and language give them a more Indian flavor. The costumes were tasty affairs, and it would be tedious to describe the varieties of calicoes and beads and head dresses of feathers and flowers and animals' teeth worn, but they were all easy to behold. The songs had greater importance on this programme than the dances did, chiefly because the performers themselves are chiefly singers, and secondly, dancers. From the point of view of dance interest, the first part of the programme was the best and most important, including besides the two voodoo rituals mentioned, two dances (with song) by Belle Rosette, of an *Obeah Woman* and a *Trinidad Bourroquite Dance,* as well as two other group numbers of Haitian origin, exuberantly performed by the convulsively jerking Haitian Rada group. The Calypso orchestra was warmly received by a warm audience. The lighting and decor were done by Loren McIver, and the concert was arranged by Louise Crane.

H. D.

●

## California Dance Events
### *By* Dorathi Bock Pierre

LESTER SHAFER—CARLA NILSON. *W.P.A. Symphony Orchestra Dance Concert Series. Embassy Auditorium.* Nov 4, 1941.

These dancers combine modern techniques with softer interpretive forms. Mr. Shafer's work with St. Denis has given him a faultless sense of line and abstract spatial design; and Miss Nilson's long ballet training has given her a crisp, sharp attack, but it is too bad that so much of their work is nostalgic, making some of their most modern numbers seem old-fashioned.

(*Continued on page* 24)

**DANCE THEATRE SERIES 7** Sun. afternoons at 3:30
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# Dancing Mast

# BU

## By LEROY THA

### *President Greene Visits Washington*

President Anna M. Greene made a flying trip to Washington early in December to confer with Leroy Thayer on D. M. of A. business. They called on the Executive Officer of the Morale Branch of the U. S. Army to discuss the proposed plan for cooperation of the Dancing Masters in the recreation program. Members of the organization, it may be recalled, have offered to contribute their services in teaching classes, assisting at socials and other entertainment for the enlisted men.

### *Hotel New Yorker Selected for 1942*

The Hotel New Yorker has been selected by the Dancing Masters of America as headquarters for the 1942 normal school and convention. Centrally located, and with adequate facilities, this hotel is ideal for our purposes. Complete details, including rates, will be furnished members at a later date.

### *Leroy Thayer Guest at White House Luncheon*

Leroy Thayer was a luncheon guest at the White House on Friday, November 28, having been invited by Mayris Chaney, house guest of Mrs. Roosevelt.

The First Lady took time out from her Civilian Defense duties to be hostess. Men and women prominent in official and civic circles were among the guests taking part in the informal discussions before and during the luncheon.

### *Club Activities*

● **Club No. 10.** The Dancing Masters of Pittsburgh met on December 7 at Barth's Studio in Pittsburgh. Election of officers took place at this meeting, results of which are as follows: Helen Schelot, President; Frank Eckl, First Vice President; Martha Rose Byers, Second Vice President; Carl Nittman, Third Vice President; Rae Russell, Fourth Vice President; Joe Jordan, Secretary-Treasurer; Mamie Barth, Martha S. Davies, Jane Vella, Betty Denholm, directors.

● **Club No. 12.** The Dancing Masters of Wisconsin held its November meeting in Memorial Hall, Racine, Wisconsin, with a large attendance. The faculty for the day included Goldie Gellman (daughter of Mr. and Mrs. William Gellman of Milwaukee) who taught a Conga line number for chorus work; Peggy Merrefield, novelty toe routines, and Mrs. Louise Ege, ballroom combinations. By request of the members, Jack Wolfram reviewed an advanced tap routine which was presented at the October meeting.

Edna Christensen, director of work, was hostess for the meeting and entertained the members at luncheon.

The January meeting will be held in the Milwaukee studio of Adele Artinian.

● **Club No. 18.** The Dancing Teachers Club of Connecticut met on December 21, at the Walter U. Soby Studio in Hartford. Mrs. Helyn Flanagan, of Hartford, taught tap and John Butler, of New York, presented new ballroom material. Walter U. Soby was Master of Ceremonies and Charles Christensen, Sergeant-at-Arms.

● **Club No. 21.** The St. Louis Dancing Teachers Association held its quarterly meeting on November 29, at the Cirode Studio in St. Louis, Mo., President L. P. Cirode presiding.

On December 13, this club presented Miriam Marmeim to the pupils of its members in a two-hour session at the Gatesworth Hotel. This program was so successful that the St. Louis Association is arranging a similar program with another prominent teacher in the near future. The Association held an evening session for its members on the same date.

● **Club No. 22.** The Georgia Dancing Masters Association held a joint convention with the Florida Society of Teachers of Dancing on December 27-28 in Miami.

● **Club No. 23.** The Southern Dance Masters Association had an interesting meeting in Memphis on November 16. Among the many important matters at this meeting was the nomination of officers. Election and installation will take place on January 11. The list of new officers will be included in the next issue of THE AMERICAN DANCER.

● **Club No. 24.** The Dance Educators of America held a meeting in the Colonial Room of the Hotel Park Central on November 23. The new officers and directors for 1942 are as follows: Mildred Drewes, President; Renee P. Hill, First Vice President; Phyllis H. Eastwood, Second Vice President; Evelyn G. Boardman, Third Vice President; Thomas E. Parson, Secretary-Treasurer; Frank W. Howell, Sergeant-at-Arms; and Virginia Wheeler, Genevieve Hageman, Louis Crescenta, Jack King, and Brooks Durham, directors for one year.

On the material program were Bill Quinn, teaching an intermediate tap number; John Butler, giving Rumba combinations; and Napua Wood, current star of the Lexington Hotel's Hawaiian Room, who with the assistance of a dozen amateur and professional pupils, provided an hour of divertissement that was both educational and entertaining.

The Dance Educators of America held its Seventh Annual Christmas Normal Course on Sunday, December 28. The faculty for this session included Catherine Littlefield, presenting ballet dances; Aubrey Hitchins, character dances; Dolores Magwood, baby dances and baton twirling; and tap novelties by Bill Quinn. The evening periods included timely ballroom numbers by Judith and Jacques, Franklyn Oakley and Albertina D'Avalos.

### *Committees Appointed by President Greene*

#### *Civic Ballet Committee*

Karl Heinrich, *Chairman*

| | |
|---|---|
| Frank Eckl | Adelaide Courtney |
| Jack Frost | Marion Venable |
| Madame Sonia Serova | Lilla Viles Wyman |
| Grace A. Thomas | Hazel Nuss |
| Doris F. Weber | Adelaide Fogg |
| Norma Allewelt | Frances B. Bleeker |
| Oscar J. Hallenbeck, Jr. | Martha Flaugh-Le |
| Judith Sproule | Berenice Holmes |
| Ernest Belcher | |

#### *Membership Committee*

Leroy H. Thayer, *Chairman*

| | |
|---|---|
| Thomas E. Parson | Harry Hessler |
| Bert Bertram | Doris Gibbons |
| Joshua Cockey | |

#### *Grievance Committee*

Raymond Bott, *Chairman*

| | |
|---|---|
| Catherine Sullivan | Oscar Duryea |
| Cecelia Fleischer | Roderick C. Grant |

### *Highlights of My Life in the Dance World as told by Lilla Viles Wyman*

"My entire life, it seems, has been so clo associated with dancing that were it necess to give it up, my loneliness would be unb able. For fifty-three years I have been d the kind of work I love—teaching the ar dancing to men, women, and children. space would permit, some very interes stories could be told of the many, many pu that have passed through the door of school.

"My father was a teacher of ballroom da ing years and years ago. As a dance mast baby daughter, I was brought up in the mosphere of dance. With my short dangling, I used to sit on the side lines the classes and watch contentedly as his pils danced Lancers, Quadrilles, and Co Dances—yes, these same dances that are being revived. There was also the Polka, what fun the Polka was!

"At that time my father was a young m He and a friend of his, Nathaniel Banks, the popular dancing classes of the town Waltham, Massachusetts. Banks was the structor and Viles the musician. Viles fidd the tunes to fit the steps and danced the st to fit the tunes.

"Along came the Civil War and both enlisted, my Dad as a drummer in a r mental band and Banks as a soldier. At end of four long years, they met again. Ba was then a general in the army, planning

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# TIN

*retary-Treasurer*

*Lilla Viles Wyman.*

political career in Washington, but he urged my father to continue with his teaching of the dance, which he did.

"As I remember my Dad, he was youngish man with a beard which was the fashion at that time; his neat feet were encased in patent leather pumps and always there was his violin and bow—how that bow could gesticulate, point or draw tunes from the violin strings! He was the perfect picture of the old-time type of dance instructor—too few remain. He was always addressed as 'Professor,' a title seldom heard today.

"When I grew a little older, I became his assistant. Dad had taught me the Sailors Hornpipe and the Highland Fling. (I still have great respect for Hornpipe and Fling which must have 'well turned legs and pointed toes.')

"After my father's death, I continued with his work and soon was devoting part time in Boston. My first breakaway from ballroom was when I trained a number of young people in the puzzling braiding of a May Pole dance for a Sunday School May festival. I was even ambitious enough to compose a group dance for a dozen pretty young girls and if I may be permitted to say so, I was quite pleased with my efforts.

"From then on, the technique of the dance became an obsession with me and the saving of pennies with which to buy it was foremost in my mind. Mamert Bibberan, a French ballet master from the Paris Opera House, was in New York at this time, I learned. I managed to have two summer courses with him but, as luck would have it, an accident caused him to discontinue his teaching.

"There and then, I decided that I must go to London—yes, this was the thing to do! I must go on with my dancing!

"The previous winter, Sir Henry Irving, the great tragedian, had toured the States with a company which included a few dancers, among whom was Leon Espinosa, a ballet master. I had met Sir Irving that winter and on learnthrough a London daily paper, found in the Boston Library, that he and his company were playing a season in London, my mind was made up. I would cross the Atlantic (second class as I could not afford first). I was confident I could make my way to the theater and stage door. My ambition was to study under Monsieur Espinosa and to accomplish this—well, I decided to wait until I got to London before worrying about how it was all to be done.

"My guardian angel was with me because I was able to have daily lessons with the very interesting Leon Espinosa and was also afforded the privilege of meeting the members of his family. Madame Espinosa had once been a ballet dancer, there were three daughters and a son, all of them dancers. How fortunate I was to have been able to have a complete summer's association with this talented family!

"That summer made such an impression on me that there was nothing else to do but go abroad each year thereafter. London and Paris seemed almost like second homes to me —I studied hard but always I managed to have a little holiday when I might see or participate in some dancing fete.

"For a while I was very much interested in Spanish dancing and had several enjoyable summers of this romantic work in Spain. I well remember the first summer spent in Spain, everyone tried to discourage me from going there in the summer time. I stood it all right. True, it was hot in the middle of the day but it was a dry heat and one quickly learns to close the windows tightly, and have a siesta from right after luncheon until four o'clock. The sun seemed to set early and there was no twilight, but the evenings were delightful . . . but I am digressing from the dance.

"In Spain, I was fortunate to find a splendid teacher, Senor Barrera, who was recommended to me by the best music shop. He knew music—he could count, he knew accent, understood the down beat, knew how many times a step should be done to fit the music (an item that many Spanish dance teachers did not know) and best of all, he could analyze a step at very slow tempo. Senor Barrera was quite interested in the manner in which I wrote my dances, although he would shrug his shoulders, smile and shake his head.

"When we commenced to play castanets, I would show him my bit of music manuscript paper with the castanet plays all written on one line as an orchestra drum part might be written. He was amazed!

"But don't think that I neglected the dances of my own country—including the spectacular ceremonial dances of our own North American Indians—or the colorful dances of our neighboring country, Mexico. These I incorporated in my repertoire.

"In the meantime, my winter seasons in Boston went on busily. I moved uptown to a better and larger studio in a new building, Boylston Chambers, where I have been for forty odd years.

"I staged several annual large dancing festivals that were giving me prominence, outstanding among these the Barnard Memorial Children's Festival which was always given on Washington's Birthday. This was really an institution in Boston where it had been an annual affair for seventy-five years before I took part in its presentation.

"A charity club composed of Junior League girls and debutantes had a week's show annually at one of the local theaters. Dancing was featured and I had the position of dance director for a great number of years.

"In 1938, I celebrated my Golden Jubilee Year—think of it, fifty years of teaching! Naturally that year was a very happy one for me. I was much feted and honored. At the annual ball of the New York Society of Teachers of Dancing, I was presented with a huge bouquet of fifty golden roses which thrilled me no end! I was also given honorary membership in the Society.

"Later in the spring, at the annual dance display of my pupils, I was again the recipient of many gifts and flowers from pupils and friends. A beautiful basket of flowers, with a warm wish, was telegraphed from the Dancing Masters of America! And from the Boston club a diamond brooch—that Club I feel justly proud of for I was the founder and its first President.

"Among the many other letters, telegrams and cablegrams, there was a beautiful tribute from Ted Shawn, another from Major Cecil Taylor, President of the Imperial Dance Society in London, of which I am also a member.

"I'm still on foot although I leave most of the active work to my associate teachers, but my interest is always with the dance—and so that's that!"

(*Mrs. Wyman is an honorary member of the Dancing Masters of America.*)

# STUDENT AND STUDIO

## *HONOR ROLL*

● NEW YORK, N. Y.—Jack Potteiger is the invaluable new addition to the faculty of Jack Stanly's school. He was formerly attached to the Littlefield Ballet as ballet-master, choreographer and soloist, and was for two seasons a soloist with the Chicago Civic Opera Company and the Ballet Theatre, as well as having danced and taught in London and Paris.

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The newly formed Children's Ballet Company, a venture of Joseph Levinoff, appeared in a debut preview performance in Carnegie Hall on December 28 in a programme composed of *Les Sylphides,* the third act of t *Sleeping Beauty* ballet, and a series of Spa ish dances. If audience reaction is any i dication, this type of company should have bright future. The members range in a from ten to eighteen, and each performer a soloist, as the repertoire is not built to su port a star system. Mr. Levinoff has plac his company at the disposal of the Americ Red Cross for benefit performance purpos

●

Ten year old Esteban Perez, a pupil La Sevilla, is the fastest and most excitin Spanish child dancer seen in many season if his performance at a studio recital is a proof. His photo appears in these pages, a his talents should make him familiar to dan audiences in the not too distant future.

●

Miltiades was host at a cocktail party his own studio in December at which we present a fair number of well known dan figures and also a host of his admirers a followers. Mrs. Carter Waddell, for ma years known in Paris and now teaching i America, was present, as was Leon Fokine a Paula Shay. Miltiades is planning a conce for January or February at some theatre i town and will present his pupils in a fanta on Greek themes.

●

A Christmas revue produced by Elsie Mar Troja and arranged by Frank Larue of th Larue and Yolanda Academy was given o December 14 and will be repeated on Janua 25 in Brooklyn. Miss Yolanda appeared in number called *Ave Maria.* This performanc on the 14th, at which was present no less tha Mayor La Guardia's personal secretary, turne away three hundred people. Last month, Sa Leto, an outstanding pupil of the school, w mentioned as being a costumer for the Lar and Yolanda productions, but omission w made of the fact that she is also a ballroo instructress in the school. Larue and Yolan have the privilege of possessing in their scho the fourth generation of a famous dancin

*Above, left: Betty Preuss, pupil of Mari Rothfuss of St. Paul, Minn. Above, right Sigrid Victoria Duval, five year old pupil Larue and Yolanda of New York City. Center left: Little Eileen Smith as a drum majoret a pupil of Mamie Barth of Pittsburgh, Pa Center, right: Suzanne and Christine, pupil of Dorothy Kaiser of Glendale, N. Y., wh have recently returned from a highly succes ful engagement in South America.*
*Below, reading from left to right in the ord named: Lois Macharin, pupil of F. W. Howe of Brooklyn, N. Y., in a Russian Novelty nu ber, Jean Carol Sigwalt, singer and dancer, pupil of Petroff Slaby of Milwaukee, Wisc Anita Brinkerhoff and Alice Louise Lick, tw pupils of Ellan S. Peffer of Harrisburg, Pa dancing the "Chrysanthemum" variation fro a Ballet of Flowers, and lastly, Nancy an Neil Graden, pupils of Betty Lou Barron Rochester, N. Y., in an acrobatic Indi adagio.*

*La Velle, acrobatic dancer, appearing "Sunny River"; she is a pupil of Lou*

*The ten year old Spanish marvel, Esteban Perez, a pupil of La Sevilla.*

*Jose Duval and Igor Storojeff in the "pas de deux" from "La Source," given by them at the Belgians in Britain benefit at the St. Regis roof.* *Photo: Constantine*

family, the Duvals, the first dancer of which was Charles Duval who started his career in 1868, in Strasbourg, France. His great granddaughter, Sigrid Victoria Duval, whose picture adorns these pages, is at the age of five already setting her tiny feet in the path toward the family tradition.

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● EAST ORANGE, N. J.—Three Mexican dances of great vitality and color were danced by the pupils of Mari Luz Carmona, in a dance festival of the Panzer College of Physical Education and Hygiene at Orange. They were, in the order named: Clap Dance, Hat Dance, and Los Viejitos (Dance of the Old Men). Miss Carmona as a choreographer and her pupils as exponents of the Mexican folk dance covered themselves with laurels.

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● BROOKLYN, N. Y.—The pupils of the F. W. Howell school are scheduled to appear at the Brooklyn K. of C. Auditorium on January 31 in a mid-season revue entitled *Look Us Over.*

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● GLENDALE, L. I.—The AMERICAN DANCER and all the friends of the charming and popular Dorothy Kaiser of Glendale extend their good wishes to her upon her recovery from the illness which has kept her abed for so many weeks.

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● MOBILE, Ala.—Miss Wimberly Dixon and Mr. Paul Mathis led the opening of the seasonal Follies Ball of Mobile, the theme of which this year was *South Americana,* in a rhumba. Mr. Mathis is a comparative newcomer to Mobile and is teaching with marked success at the Naomi Davis Webb School.

● LOS ANGELES, Cal.—The Associated Dancing Teachers of Southern California held its first Christmas Normal school on December 14 at the Hollywood Roosevelt Hotel. Luncheon was served, and a discussion followed on current problems and how the dance is affected by them. The "blackout" of the previous week made the subject a lively one. The consensus of opinion was that a slump in business could be expected for a short time with a greater increase to follow. The school began with Virginia Gollatz teaching a Guatemalan dance whose origin is in Chi-chi-Castenango, a town of the same name as the music of the popular song. Other members of the faculty were Dan Wallace, who taught a ballroom rhumba, Trinidad Goni, who taught the Sandunga, Tehuana, a regional Mexican dance and Vera Getty, who taught three baby tap numbers.

*To the right:*
*A conga line in the Gladys Bliss school of Rochester, N. Y., reading from left to right: Libby Presulti, Jeanne Lockard, Alma Mandery, Bette Jane Neal, Nancy Reid, Ailene Eichner, Salley Jane Marshall, Jacqueline Seaman, Marjorie Ann Hitchcock and Marion King.*

*Below, right:*
*From left to right, Gerald Cummins, Lois Jarman, Ann Mohan and John Butler, all of the Sonia Serova school, introducing the "China Clipper" dance at the Terrace Room of the Hotel New Yorker, under the aegis of Benny Goodman (standing center).*

*To the left:*
*Dorothy Volkov, who recently appeared in the solo ballet role in the La Scala Opera Company's production of "Aida"; she is a professional pupil of Ethel Phillips of Philadelphia and Atlantic City.*

# Record Roster

## By Willard Hall

Wherein he passes on his findings concerning the best of the current releases of every major company . . . Decca, Columbia, Bluebird, OK, Victor, etc.

XAVIER CUGAT

**Cugat's life has been a series of firsts. . . . He was the first violinist in the history of radio. . . . First to successfully introduce tango and rumba in this country. . . . Was among the first to undertake the scoring of early talking pictures. . . . All probably because he got into the habit early. . . . Was one of the first arrivals of the century, born in Barcelona a few minutes after midnight, January 1, 1900. . . . Was discovered at a tender age by the immortal Caruso who by accident heard Cugat playing a wicked concert violin on his native Barcelonian heath. . . . The great tenor promptly decided that he had found himself an accompanist, and Cugat toured world as such for five years. . . . Although Cugat has three brothers, all of whom are artists, it was during this period that he acquired his skill as a caricaturist. . . . From Caruso himself no less. . . . The great tenor was aces with a pen as well as the wielder of a mighty chunk of larynx. . . . Eventually decided that, while he was good, he was not the best concert violinist in the world and took a job as caricaturist for the Los Angeles Times which he kept until the strain of being funny every morning by 10:30 became too much. . . . Formed six man unit to play Latin music and rest is familiar story. . . . Years of playing relief for name outfits and being regarded as proprietor of a collection of wild animals before the country began to take the tango and rumba to its toes. . . . Finally introduced Cole Porter's "Begin the Beguine." . . . Then more hits. . . . Came the war and tourists took to visiting our little brothers to the southward instead of our crude cousins in Europe . . . Came an appreciation of what Cugat had been putting out for years. . . . Came fame, fortune, and decorations from the Cuban Government. . . . Came write-ups in the AMERICAN DANCER! ! !**

***This asterisk means that BOTH sides of the record are good for dancing and are listed below.**

### FOX TROT

| Speed in Measures per Minute | Record and Title | Orche |
|---|---|---|
| 21 | Bluebird 11361 And So It Ended ..... | Vaughn Mo |
| 22 | *Col 36445 The White Cliffs of Dover..... | Kay K |
| 23 | *Col 36457 The Shrine of Saint Cecillia..... | Eddy Du |
| 24 | *Col 36459 Who Calls? ..... | Orrin Tu |
| 25 | *OK 6501 Who Calls?..... | Cab Callo |
| 25 | *OK 6499 It Happened in Hawaii..... | Dick Jur |
| 27 | *OK 6487 The White Cliffs of Dover .... | Tommy Tu |
| 27 | *OK 6487 The Train Song ..... | Tommy Tu |
| 27 | *Col 36457 This Is No Laughing Matter..... | Eddy Du |
| 27 | *Col 36465 I Wish I Had a Sweetheart..... | Horace H |
| 29 | *OK 6486 If I Had You ..... | Benny Goodman Se |
| 30 | Col 36455 Day Dreaming ..... | Harry Ja |
| 30 | *Col 36467 The Magic of Magnolias ..... | Ray N |
| 30 | *Col 36459 As We Walk Into the Sunset .... | Orrin Tu |
| 31½ | *OK 6499 Madelaine ..... | Dick Jur |
| 31½ | *Bluebird 11362 Coffee and Cakes..... | Una Mae Car |
| 33 | OK 6488 From One Love to Another.... | Frankie Mas |
| 33 | OK 6500 Baby Mine ..... | Les Br |
| 36 | *Bluebird 11362 I'm the One Who Loves You | Una Mae Car |
| 42 | *Col 36467 It Isn't a Dream Anymore ..... | Ray N |
| 46 | OK 6508 Platterbrains ..... | Count B |
| 46 | *OK 6501 The Mermaid Song ..... | Cab Callo |
| 48 | *Col 36465 Tica-Tee-Tica-Ta ..... | Horace H |
| 50 | *OK 6510 Honey Dear ..... | Griff Willi |
| 52 | *OK 6510 What's Cookin', Cookie?..... | Griff Willi |
| 54 | *OK 6486 Limehouse Blues ..... | Benny Goodman Se |

### POLKA

| | | |
|---|---|---|
| 63 | *Col 36445 The Nadocky ..... | Kay K |
| 63 | *Col 12229F In a Little Bohemian Town.... | Jerry Maza |
| 63 | *Col 12229F Memories ..... | Jerry Maza |
| 69 | *OK 16018 Jamboree Polka ..... | BeeGee Tavern B |
| 69 | *OK 16019 Joker Polka..... | International Rhythm K |
| 69 | *OK 16019 Off and On Polka.. | International Rhythm K |
| 72 | *Col 12228 Adrian Polka ..... | Ed Krolikov |
| 72 | *Col 12228 Stella Polka ..... | Ed Krolikov |

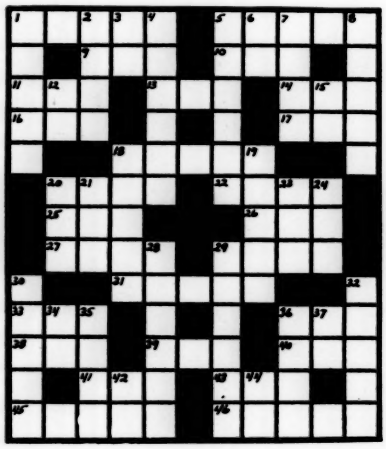
### WALTZ

| | | |
|---|---|---|
| 64 | *OK 16018 Four Roses ..... | BeeGee Tavern B |

### RUMBA

| | | |
|---|---|---|
| 34½ | *Col 36447 Triste Camino ..... | Xavier Cu |
| 37 | *Col 36447 The Bells of San Raquel ..... | Xavier Cu |

## CROSSWORD PUZZLE



### ACROSS

1 French Ballet term for Russian
5 Negro Folk song
9 Ballet term "tone"
10 Cereal grass
11 Extinct New Zealand bird
13 . . . a Vis: Ballet term "opposite"
14 Mohammed's adopted son
16 Youth
17 Successful dramatic production
18 Dance teams of three persons
20 Word of sorrow
22 Fox-Trot step
25 Cuban ballroom dance
26 . . . -time: Uneven or syncopated music
27 Domestic swine
29 In the Ballet "head"
31 Made of an oat stem
33 . . . -beat: The "and" count of the music
36 River in Romania
38 River in Chile
39 . . . Steele: Noted orchestra leader
40 First name feminine star "Hotel For Women"
41 Decease
43 Clergyman's title: abbr.
45 In the Ballet "to have"
46 Muse of poetry

### DOWN

1 Popular Cuban dance
2 Sustained Ballet position
3 Therefore
4 Ballet term "reverse"
5 Popular waltz form of 1912
6 6th note of the scale
7 "Deseret" State
8 MacDowell's "Indian ——"
12 Two big goose eggs
15 Musical syllable
18 Argentine dance
19 Sweet singer
20 Forest tree
21 Card game
23 Term used in the Paris Opera fo child student
24 Mature
28 Ballet term "to hop"
29 Ballet term "to stretch"
30 Lively Bohemian couple dance
32 Cuban number in 6/8 tempo
34 Fe, fi, . . ., fum.
35 Portuguese dance in 2/4 tempo
36 Dance of the Paris Apache in tempo
37 To be at home
42 In the Italian ballet this is "the"
44 Stammering sound denoting hesita

# COSTUMES ON PARADE

The sketches on this page are supplied through the courtesy of our fabric advertisers to give you a preview of the latest ideas for recital costumes. A page of these sketches will be run each month through the recital season. If you wish any further information concerning any particular sketch we shall be glad to supply it. Just write THE AMERICAN DANCER magazine and designate the sketch concerning which you desire information by number and date of issue.

I

Black and White music note satin with pink organdie sleeves trimmed in silver braid.

IV

*Dress*—Red and White Checked Gingham Taffeta skirt and bodice. Apron of chartreuse and black spangles.

*Headdress*—Bonnet of Chartreuse satin and multicolored flowers. Back of bonnet is of gingham.

II

DIPSY DOODLE DANDY

Bodice and gloves of Arabian Blue Excello Satin. Skirt of Scarlet and White Dot Satin. Collar effect of Excello Satin in White edged with ruffled White Organdie. Same ruffling on gloves. Arabian Blue bow. Red buttons. White derby hat with Blue band and Scarlet plume. Use 3 Organdie petticoats under skirt. White spats, red shoes.

III

Bodice and skirt of teal blue organza trimmed with ruching of lemon yellow. Underskirts of lemon yellow tarleton.

V

RINGMASTER

The costume can be made of American Beauty or Deep Pink Cotton Back or De Luxe Satin, with Lapels, Gauntlet and High Hat of Harlequin Dot Satin in Black and White or Blue and White. The trunks, lining and ascot can be made of Black or Royal Satin, or a third color can be added to this combination.

Use High Hat Buchrum Frame and cover.

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## VIA THE GRAPEVINE

(*Continued from page* 13)

Loretta Young's beauteous face and find great satisfaction therein, but what the dancer who sees the poor beauty tottering around on her turned in, weak points will think, is too ghastly to imagine. For us, the only bearable danced moments in the movie were the long shots of her double, the unsung Elise Reiman (who got no mention in the long credit listing). Miss Reiman did Miss Young proud in some clean cut, rapid *brisse volee*, and numerous other long shots. We mean no offense to Loretta Young, who is such an attractive heroine, and so adaptable, but hasn't Hollywood ever heard of Toumanova, Baronova, Zorina, all of whom have danced in films and are quite, quite photogenic, and a darn sight better ballerinas than Loretta Young?

●

Christmas week was children's week in the theatre, with some five productions especially designed for the young appearing on the boards. Three notable works were *The Adventures of Marco Polo*, sponsored by Junior Programmes, Inc., The Edwin Strawbridge ballet at Carnegie Hall, and *The Sleeping Beauty*, a children's opera with ballet, performed by children, and sponsored by the Young People's Opera Company, founded by Eva Leoni. The dances in the latter were choreographed by Mme. Juliette Mendez, widow of Alexis Kosloff. . . . Jose Duval, partnered by Igor Storojeff, danced the *pas de deux* from the Delibes ballet *La Source* at a benefit given for the Belgians in Britain at the Viennese Roof of the Hotel St. Regis on November 29. . . . Tashamira returned recently from a mid-western tour, and is now preparing dances in collaboration with Caird Leslie for presentation later in the season. . . . Dvora Lapson has been appointed to organize and direct the Dance Department of the Jewish Education Committee of New York. She has given recitals of dances based on Jewish themes in this country, and many countries abroad, and has studied traditional ritual dances in countries where Jews have lived for thousands of years.

●

Mariluz Carmona, whose retirement from dancing occurred some few years ago, has been to Mexico and back, and appeared in a benefit for the Russian War Relief on New Year's Eve. . . . Ella Logan and Johnny Kirov of *Sons o' Fun* who only a few weeks ago were throwing kisses, are now feuding backstage at the Winter Garden with all imaginable wrath. . . . Valya Valentinoff and Jean Moorehead, in the same show, are only throwing kisses. . . .

●

The Filmarte has changed its name to Concert Theatre and is apparently going to be where a good many recitals come to roost this season. . . . Walter Terry is in the reading eye again with a new book called *Invitation to Dance*, which should please the balletomanes. . . . Merce Cunningham, male soloist in the Martha Graham group, has not yet been reached by the long arm of the army, but the suspense is dreadful, in view of the fact that it may occur in the middle of the Graham New York concert season. . . .

●

Paul Magriel, curator of the Dance Archives at the Museum of Modern Art, announces that the Museum has received several valuable gifts,


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one, a poster of Nijinsky by Jean Cocteau, a really important acquisition, another, a large collection of photos of Pavlova and other dancers, and also, a number of scores for ballets. . . . From the road come reports that Sonja Henie has outdone herself with a new *Hula* to a tune called *Ulili Hula Chant*, as well as in an ice version of *Gaite Parisienne* (choreography definitely *not* by Leonide Massine) and that her show, the Hollywood Ice Revue, is the livest, freshest, most amusing of the ice shows yet. . . . All right, we believe them. . . . Bill Pillich, on tour with the Hollywood Ice Revue, writes that the boys in the show wear a great big bell around their necks covered by a big, red bow-tie, and that he who falls on the ice gets the "bell." Well, ding-a-ling! . . . Warner Brothers gave a private showing of their two recently released dance shorts in technicolor, *Gaite Parisienne* and *Capriccio Espagnol* at Fefe's Monte Carlo. . . . Davi Dja and her Balinese dancers are now on what she describes as her final American tour. Perhaps, in view of the danger to the N.E.I. the company may change its plans about going home. . . . The members of the Graff Ballet, whose headquarters are at Newfane, Vt., have as a logical outgrowth of their cooperative living plan, developed their own individual hobbies and have set up their own craft shop in Fieldstone, Newfane, and have spent most of December filling Christmas orders, every moment that could be spared from rehearsal of the new program which they are giving in New York on January 9. They have lost three of their male dancers to the army. This is quite a blow, for a company like this, or indeed, any company must make quick adjustments to fulfill concert engagements, and rehearse until the dawn and heart breaks. Perhaps for some years, the war will force ballet to be built around only women (horrible idea!) if men are going to vanish into the army at such a rate. . . . Incidentally, the Kamin Dance Bookshop has announced an exhibition of paintings by Shirlee Dodge, a member of the company, of dances in the repertoire. This exhibition will be open to the public after January 1.

●

NADJA reports that: Anna Duncan is a saleswoman in the blouse department at Saks-Fifth Avenue store. . . . Maud Allan is in California. Her London "shelter" was bombed and all her memoirs of her long, great career were lost, such as her photos, press books, her piano, etc. . . . Doris Niles abandoned her wonderful dance library to the Nazis when she left Paris. . . . Ruth Chanova is still dancing in New Haven. . . . It was very amusing to see Anna and Maria Theresa at the reception for Miss Mary Fanton Roberts at the Isadora Duncan tea at the Museum of Modern Art recently. There was no sign of Irma, Isadora's *only loyal pupil*. When Isadora, during her last sad years expressed a desire to see her ex-pupils, no one came near her except Irma. . . .


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With no dearth of highly potent advertising wherewithal and with dancing's universally popular appeal, writing advertising for the dance school is merely a matter of mechanics. To paraphrase a line from a recently popular song, "It ain't what to say, it's the way that you say it."

However, there is no pat formula for planning an effective advertising campaign or writing good copy. Turn this problem over to an advertising agency if one is available. It costs you no more since he charges the publication, and he knows advertising the way you know dancing. Failing that, take advantage of the gratis services offered by your printer and newspaper. Many printing establishments have efficient copy and layout staffs.

The problem of getting results from advertising goes beyond the matter of good copy and layouts. Proper timing, coordination, adaptation, integration and a good mailing list will multiply the value of the individual components of your advertising campaign.

The three advertising media most commonly used and suitable for the dance profession are telephone solicitation, direct mail and display space in newspapers and periodicals.

No matter which forms are used, the watchword should be coordination. Your telephone call will be many times more effective if you will supplement and support it with an attractive mail piece.

Your literature can say many things about you that you could not modestly inject into a telephone call. It can be read and absorbed at the prospect's leisure. Most important, it has the quality of indelibility which cannot be said for the impressions made over the telephone.

Speaking of indelibility, it is also well to have a note to accompany the literature for the purpose of personalizing and to reiterate important points of your telephone talk.

Incidentally you should always plan at least two telephone calls in your program, for prospects will rarely say yes to an initial telephone selling effort. Never ask for a flat decision on your first call. On the contrary, avoid it if you can. The natural sales resistance that people have makes them reluctant to say yes even though favorably inclined. On the other hand their politeness makes them reluctant to say no. They will be pleased if you will take the initiative and ask permission to call back in a few days in order that they may think about it and talk it over. In the interim send your brochure and letter. Since people dislike making quick decisions, you will be psychologically creating a warm spot in their hearts for you and they will find it difficult to say no when you call back.

By the same token you will find yourself at a psychological disadvantage if your prospect takes away the initiative and closes with, "Thank you, I'll think it over and let you know." If this happens too often on the initial call, you are probably forcing the decision or your telephone talk is too lengthy or otherwise incorrect.

Institutional and other display advertising in newspapers and periodicals are natural ad media for the dance profession. Every thoughtful teacher will include a proportionate amount of such advertising in his budget. A good rule is: Make your message brief and to the point. Use as few lines with as few words of as few syllables as possible. To accompany this, the newspaper headline-writer's five W's rule is a good one. Who-What-Why-When-Where. In other words though the message be brief, be sure it is complete.

It has long been the opinion of this writer that the dance profession's advertising problems could best be solved by the creation of an advertising agency and business service organization familiar with and specializing in the problems of dancing school business administration as well as the mechanics of advertising and promotion. Such an enterprise could plan not only individual mail pieces but specialized campaigns encompassing the entire season's advertising effort for every type of dance school. Since dance schools fall into a few clearly defined categories, standardization could make such a service available to the profession at a small fraction of the usual cost to a teacher.


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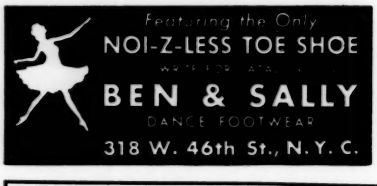


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## Dance Events Reviewed

(*Continued from page* 15)

They opened with an exhibition ballroom number to Liszt's Liebestraum, showing good control, balance and sense of values.

*Tragic Poem* by Scriabin, was presented in 3 parts: Desire, by Miss Nilson, showed interesting mass effects by use of a sculpturesque circular white cape; *Searching*, by Mr. Shafer was not strongly motivated in pattern or movement, depending too much upon interpretive emotional projection; while *Tragedy* had good feeling and better spatial design than floor pattern.

Miss Nilson danced a *Voodoo* number [illegible] percussion accompaniment that seemed rath[illegible] out of place on this particular program. I[illegible] fact, it was a shame that the dancers used th[illegible] piano for accompaniment so much when the[illegible] had a ninety piece orchestra at their comman[illegible]

Mr. Shafer danced *Celtic Rondo* by Arth[illegible] Carr, and it was a clever and amusing litt[illegible] number, consisting of stylization of variou[illegible] Irish folk dances, with bits of characteriz[illegible] tion.

The two dancers appeared together in *A[illegible] dante Appassionata*, by Soro, a slow adagi[illegible] which was very decorative; and closed th[illegible] program with a cleverly staged version of th[illegible] *Fledermaus Waltz* by Strauss.

●

JOSS HAZAN. . . . *Barbizon-Plaza Theatr[illegible]* December 18.

Joss Hazan, the East Indian dancer, ap[illegible] peared in a programme directed by Glady[illegible] Andes of the Barbizon-Plaza Theatre, sharin[illegible] honors with Paula Shay's play *A Pile O' Li[illegible] ing*, and gave an extraordinary account o[illegible] his talents. He appeared in five Hindu dance[illegible] and revealed himself, over and above his per[illegible] sonal charm and virile looks, as a sensitiv[illegible] and highly competent artist. His dances wer[illegible] titled as follows: *Arjun's Dance, Renunciation, The Faun, Hindu Junction* and *Shikari*. We reacted quite happily to *Hindu Junction* in particular, although aware that this was on[illegible] his part merely a concession to the growing appetite for Hindu dance forms set to jazz. He was especially impressive in *Renunciation*, and set us wondering why so little notice ha[illegible] been taken of him by the press. From this display of his talents, he is surely worth a nod from the critical fraternity.

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